

# FIRST VESPERS

## OF THE PURIFICATION OF THE B.V.M.

according to the Use of the Church of Salisbury



CANDLEMAS EVE: February 1, 2020, 7 p.m.  
St. Patrick Catholic Church, Rittenhouse Square ~ Philadelphia, Pennsylvania

# WHAT IS VESPERS?

Vespers is the hour of Evening Prayer in the Divine Office, also called the Liturgy of the Hours. Together with the holy Mass, the Divine Office forms the official, liturgical prayer of the universal Church. Priests, deacons, and most members of religious communities pray the Liturgy of the Hours daily, but the lay faithful are encouraged to pray the Office as well. Vespers was still commonly sung in Catholic churches, even in the United States, until the beginning of the 20<sup>th</sup> century. In past centuries, such as the Middle Ages in England, Vespers (also called “Evensong”) was so popular that it was often considered part of the Sunday obligation. After the arrival of the printing press, many lay Christians of the middle classes owned “books of hours” containing the Little Office of Our Lady so that they could join more fully in the prayers of the Church. A hand-illuminated book of hours for the laity, dating to c.1470 for the Sarum Use, is currently held in the collection of the Philadelphia Museum of Art.

Tonight’s celebration is called “First Vespers” because the Church reckons a feast day, such as Candlemas, according to the ancient Hebrew method: beginning at sundown on the previous day. A “Second Vespers” is prayed at sundown on the day itself. Therefore, tonight’s Vespers officially begins the feast of the Presentation of the Lord in the Temple—or, as it was more commonly known in the medieval Church, the Purification of the Virgin—forty days after the birth of Christ, in fulfillment of the law of Moses.

## THE USE OF SARUM

During the Middle Ages in western Europe, the Roman Rite of the Mass and Divine Office was celebrated according to many different regional adaptations. Some of these forms, or “uses”, are still celebrated today in certain places, such as the Ambrosian Rite in Milan and the Mozarabic Rite in Toledo. Many of the western Church’s oldest religious orders also maintained their own unique liturgical forms, including the Dominicans, Norbertines, Carmelites, and Cistercians. Likewise, the medieval Church in the British Isles had the regional Uses of Sarum, York, Hereford, and Aberdeen.

The Sarum Use (from the Latin word for “Salisbury”) was first established by St. Osmond—the second Bishop of Salisbury and Lord Chancellor to King William “the Conqueror”—to give firm order to the worship of his own cathedral church. Many historians believe that St. Osmond’s Customary was drawn from the liturgy he was already familiar with in the cathedral of Rouen, Normandy, and then integrated with the practices of the Anglo-Saxon church. Over the centuries, Salisbury Cathedral grew to become the model of liturgical worship for the rest of the English church. The 10<sup>th</sup> Bishop of Salisbury, Giles de Bridport, wrote: *“Among the churches of the whole world, the Church of Sarum hath shone resplendent like the sun in his full orb, in respect of its divine service, and its ministers.”* The Sarum Use was adopted by Canterbury through the 1300’s and eventually became the predominant form throughout England and Ireland. At the time of King Henry VIII’s death in 1547, the Sarum Use was mandated for every diocese in the kingdom save for the city of York.

Henry’s son, the boy king Edward VI, introduced the first English-language liturgy, the *Booke of Common Prayer*, in 1549. While the Prayer Book was a great departure from what had come before, its authors (chief among them the archbishop of Canterbury, Thomas Cranmer) were still informed by the Sarum Use much more than any other form of liturgy available to them. Sarum enjoyed a short revival during the Catholic restoration of Edward’s half-sister, Queen Mary I. To replace all the Sarum missals and breviaries that were destroyed in Edward’s reign, more Sarum editions were printed in Mary’s five-year reign than in the whole rest of the 16<sup>th</sup> century. The Sarum Use was pushed out once again by Queen Elizabeth I. However, as a rite of proven antiquity, the Sarum Use was never suppressed by the papal bull of Pope Pius V, *Quo Primum*, which promulgated the Roman Missal of 1570 (the “Tridentine rite”). Sarum Use books continued to be printed by English Catholics exiled in France into the 17<sup>th</sup> century.

More information on the Sarum Use can be read by searching online for the thesis *Sarum Use and Disuse: A Study in Social and Liturgical History* by James R. Joseph. Mr. Joseph is one of the altar servers for tonight’s celebration of Vespers.

James T.M. Griffin  
Project Director

## HEBDOMADARIUS (OFFICIANT)

The Rev'd Jason A. Catania

*Pastor, St. Barnabas Church, Omaha, Nebraska (Ordinariate of the Chair of St. Peter)*

## ASSISTING PRIEST

The Rev'd Robert C. Pasley, KCHS

*Rector, Mater Ecclesiae Chapel, Berlin, New Jersey*

## THE RULERS OF THE CHOIR

James T.M. Griffin, KM

*Acolyte, St. John the Baptist Church, Bridgeport, PA (Ordinariate)*

Dr. Nathan J. Knutson

*Director & Chair of Sacred Music, St. Charles Borromeo Seminary*

Peter A. Carter

*Director of Music, St. John the Baptist Church, Allentown, NJ*

Steven A. Rabanal

*Acolyte, Incarnation Church, Orlando, FL (Ordinariate)*

## THE CHOIR

John Banionis

Christopher Bartz

Jeremiah Belocura

Matthew Cavoto

Dylan Carey

Mark Dallman

Julia Finegan

Martha Finegan

Sophia Finegan

Theodore Forrence

Christopher Gallagher

Gareth Haynes

*Director of Music, Daylesford Abbey, Paoli, PA*

Molly Holleran

Catherine Hughes

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*Director of Music, St. Mary's Church, Conshohocken, PA*

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*Director of Music, Assumption BVM Church, West Grove, PA*

Albert Emanuel Milani

Antonia Milani

Michael Miller

Skyler Neberman

David Nunnally

Anne Nyaga

Deborah Rojas

*Director of Music, St. Monica's Church, Berwyn, PA*

Elly Rojas

Thomas Royce

Miranda Smith

Yuko Unehara

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## THE ALTAR SERVERS

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*St. John the Baptist Church, Bridgeport, PA*

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*Mater Ecclesiae Chapel, Berlin, NJ*

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*St. Charles Borromeo Seminary*

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*Berks County Latin Mass Community*

## ORGANIST

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*Assistant Organist, St. Bartholomew's Episcopal Church, New York City*

## VERGER

Steven J. Gilroy

*Acolyte, St. Mary of Victories Church, St. Louis, Missouri*



## HOW TO USE THIS PROGRAM

Rubrics (**in red**) are quoted directly from the instructions in the *Breviarium ad usum Sarum* of 1531: the edition of the Liturgy of the Hours used throughout the Catholic Church in England in the 22<sup>nd</sup> year of King Henry VIII's reign, during the final years of his marriage to Queen Katharine of Aragon. Translations courtesy of "The Sarum Rite", edited by Dr. William Renwick and published by the Gregorian Institute of Canada.

Italics (*in black*) are translations of the prayers. Translations of the Psalms are adapted from the Psalter of Miles Coverdale. Translation of the Chapter is from the Douay-Rheims-Challoner Bible.

Bracketed notes [**in blue**] are explanatory notes or comments of historical interest by the editor.

Musical notes on red staves are engraved by the editor, based on the *Antiphonale Sarisburiense* or on tones found in modern editions of a Sarum *Tonary*. Red staves were common in Sarum chant books, and were used even for the first *Booke of Common Prayer Noted* by John Merbecke in 1550.

**All are encouraged to sing any music which is notated in the program.**

Organ Preludes: *La Purification de la Sainte-Vierge* (from *L'Orgue Mystique*) Charles Tournemire (1870-1939)  
Prelude – Offertoire – Diptyche

Welcome & Introduction The Rev'd George Schommer, O.P.  
Pastor, St. Patrick's Church

All rise for the procession, which is led by the Verger: a sacristan bearing a rod to make way for the choir and clergy. They bow to the high altar, upon which have been placed relics of St. Thomas Becket and St. Edward the Confessor from the collection of St. Charles Borromeo Seminary.

Organ Processional: *Acclamations Carolingiennes* (from *Suite Médiévale*) Jean Langlais (1907-1991)

After the choir and clergy have taken their places, a moment of silence is observed to quietly pray the opening prayers on the following page.



*In the name of the Holy and Undivided Trinity. Amen.*

*Here beginneth the Order of the Breviary According to the Custom and Use of the English Church of Sarum.*

*To be said before the Hours.*

**Brief and private Prayer to be said before the Hours.**

Aperi Dómine os meum ad benedicéndum nomen tuum, munda quoque cor meum ab ómnibus vanis cogitátionibus ut exaudíri mérear ante conspéctum divíne majestátis tue. Per Dóminum nostrum Jesum Christum Fílium tuum. Qui tecum vivit et regnat in unitáte Spíritus Sancti Deus. Per ómnia sécula seculórum. Amen.

*Open thou my mouth, O Lord, to bless thy holy Name; cleanse my heart also from all vain thoughts, that I may be worthy to be heard before the face of thy divine Majesty. Through Jesus Christ thy Son our Lord, who liveth and reigneth with thee in the unity of the Holy Ghost, one God, world without end. Amen.*

**The Lord's Prayer. Pater noster. Privately, standing.**

Pater noster, qui es in celis, sanctificétur nomen tuum. Advéniat regnum tuum. Fiat volúntas tua sicut in celo et in terra. Panem nostrum quotidianum da nobis hodie. Et dimítte nobis débíta nostra sicut et nos dimíttimus debitoribus nostris. Et ne nos indúcas in tentatiónem. Sed líbera nos a malo. Amen.

*Our Father, which art in heaven, hallowed be thy name. Thy kingdom come. Thy will be done in earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses as we forgive them that trespass against us. And lead us not into temptation. But deliver us from evil. Amen.*

**The Angelic Salutation. Ave Maria.**

Ave María grátia plena Dóminus tecum. Benedícta tu in muliéribus: et benedíctus fructus ventris tui Jesus Christus. Sancta María mater Dei ora pro nobis peccatóribus nunc et in hora mortis. Amen.

*Hail Mary, full of grace, the Lord is with thee. Blessed art thou among women, and blessed is the fruit of thy womb, Jesus Christ. Holy Mary, Mother of God, pray for us sinners, now and at the hour of death. Amen.*

**The Apostles' Creed. Credo in Deum.**

Credo in Deum Patrem omnipoténtem, Creatórem celi et terre. Et in Jesum Christum Fílium ejus únicum Dóminum nostrum. Qui conceptus est de Spíritu Sancto natus ex María vírgine. Passus sub Póntio Pyláto, crucifíxus mórtuus et sepúltus. Descéndit ad inférna: tértia die resurréxit a mórtuis. Ascéndit ad celos: sedet ad dexteram Dei Patris omnipoténtis. Inde ventúrus est judicáre vivos et mórtuos. Credo in Spíritum Sanctum: sanctam ecclésiám catholicam. Sanctórum communióem. Remissióem peccatórum. Carnis resurrectiόem. Vitam etérnam. Amen.

*I believe in God the Father Almighty, Maker of heaven and earth. And in Jesus Christ his only Son our Lord. Who was conceived by the Holy Ghost, born of the Virgin Mary, suffered under Pontius Pilate, was crucified, dead, and buried. He descended into hell. The third day he rose again from the dead. He ascended into heaven, and sitteth on the right hand of God the Father Almighty. From thence he shall come to judge the quick and the dead. I believe in the Holy Ghost, the holy catholic Church, the Communion of Saints, the forgiveness of sins, the resurrection of the body, and the life everlasting. Amen.*

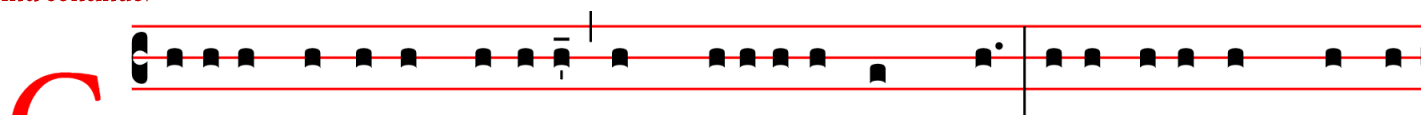
*After the Bells have been rung in the usual way, and the necessary Lamps lit in the Church, and after the Hebdomadary Priest officating at the Office hath said privately the Pater noster. and Ave Maria. while the whole Choir stands facing the Altar, the Office of Vespers is begun. Let the Officiating Priest sing in a high voice in this manner while signing himself with the Sign ✠ of the Cross.*

*Let the Choir respond thus.*

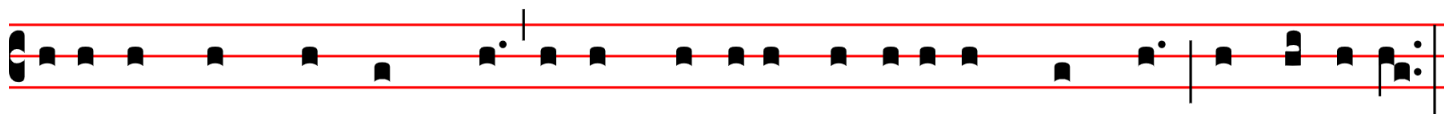


e-us ✠ in adju-to-ri-um me-um in-ten-de. *R.* Do-mine ad adjuvandum me fes-ti-na.  
*V.* O God, make speed to save me. *R.* O Lord, make haste to help me.

*And continue.*



**G**lori-a Patri, et Fi-li-o et Spiritu-i Sanc-to. Sicut erat in princi-



pi-o, et nunc, et sem-per et in saecula saeculorum. A-men. Al-le-lu-ya.

*Glory be to the Father, and to the Son, and to the Holy Ghost: as it was in the beginning, is now and ever shall be: world without end. Amen. Alleluia.*

# First Antiphon and Psalm

This day at both Vespers and at Matins let four Rulers be designated from the Superior Grade.  
–*Sarum Breviary*

[The rankings of the various feast days in the Sarum Use were often reckoned by how many “rulers” were assigned to lead the choir. The “rulers of the choir” were cantors who carried long staves symbolizing their authority. The Sarum Calendar regarded Candlemas as a “greater double feast of nine lessons”, with four rulers.

The main body of Sarum Vespers, as in the traditional Roman Rite, comprised five of the Psalms of David. For First Vespers of Candlemas, the five psalms were 109, 110, 111, 129, and 131: a set also assigned in the old Dominican Use.

Each psalm is begun with the first part of a proper antiphon, intoned by a different cleric in descending order of seniority. The rulers then begin the psalm itself, and all continue. The odd-numbered verses of each psalm for tonight’s program are sung in unison with the congregation, accompanied by the organ. The even-numbered psalm verses are sung by the choir alone to a 3 or 4-part harmony, often called a *fauxbourdon*. Every psalm is ended with the doxology Gloria Patri, for which the choir turns to face the altar. Finally, the choir sings the complete antiphon. –*Editor*]

*Cleric: Antiphon.* O admirabile...

**Psalm 109 (110). Dixit Dominus.** Sixth tone.

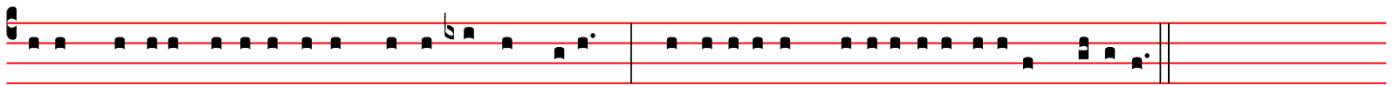
*Rulers:*

*All:*



**1** Di-xit Dóminus Dó-mino **me**-o: \* Sede a *dex*-tris **me**-is:  
*THE LORD said unto my Lord, \* Sit thou on my right hand:*

**2.** Donec ponam inimícos tuos: sacbellum pedem tuórum. **2.** Until I make thine enemies thy footstool.



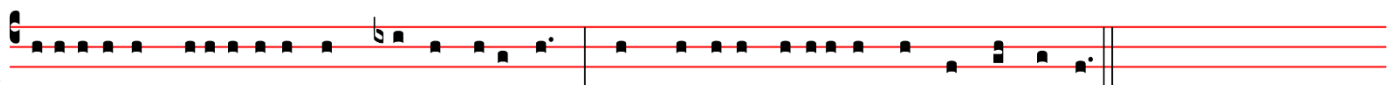
**3** Virgam virtútis tu-æ emíttet Dómi-nus ex Si-on: \* domináre in médi-o inimicórum tu-órum.  
*The LORD shall send the rod of thy power out of Sion: \* be thou ruler, even in the midst among thine enemies.*

**4.** Tecum princípium in die virtútis tuæ in splendóribus sanctórum: \* ex útero ante lucíferum génui te. **4.** In the day of thy power shall thy people offer themselves willingly with an holy worship: \* thy young men come to thee as dew from the womb of the morning.



**5** Jurávit Dóminus, et non poeni- té-bit e-um: \* Tu es sacérdos in ætérnum secúndum ór-di-nem Mel-chí-sede-ch.  
*The LORD sware, and will not repent, \* Thou art a Priest for ever after the order of Melchizedek.*

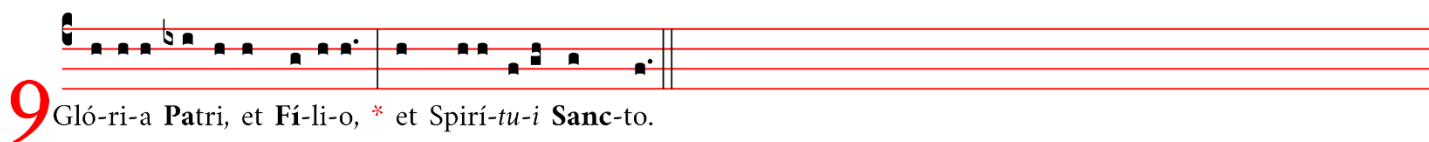
**6.** Dóminus a dextris tuis, \* confrégit in die iræ suæ reges. **6.** The Lord upon thy right hand \* shall wound even kings in the day of his wrath.



**7** Judicábit in nati-ónibus, im-plé-bit ru-í-nas: \* conquassábit cápita in ter-ra mul-tó-rum.  
*He shall judge among the heathen; \* he shall fill the places with the dead bodies, and smite in sunder the heads over divers countries.*

8. De torrén-te in via bibit: \* proptérea exaltábit caput.

8. He shall drink of the brook in the way; \* therefore shall he lift up his head.



9 Gló-ri-a Patri, et Fi-li-o, \* et Spirí-tu-i Sanc-to.

*Glory be to the Father, and to the Son, \* and to the Holy Ghost.*

10. Sicut erat in princípío, et nunc, et semper, \* et in sæcula sæculórum. Amen.

10. As it was in the beginning, is now, and ever shall be, world without end. Amen.

*Antiphon.* O admirábile commercium, Creátor generis humáni, animátum corpus sumens, de Virgine nasci dignátus est: et procédens homo sine sémíne, largítus est nobis suam Deitátem.

O wondrous \* exchange: the Creator of humankind, taking upon him a living body, vouchsafed to be born of a Virgin and, without seed, becoming a man, hath made us partakers of his Divinity.

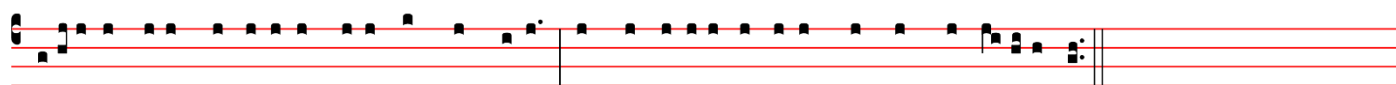
## Second Antiphon and Psalm

*Cleric: Antiphon.* Quando natus es...

Psalm 110 (111). Confítebor tibi. Third tone.

*Rulers:*

*All:*



1 Confitébor tibi, Dómine, in toto cor-de me-o: \* in consí-li-o justórum, et congre-ga-ti-ó-ne.

*I WILL give thanks unto the LORD with my whole heart, \* secretly among the faithful, and in the congregation.*

2. Magna ópera Dómini: \* exquisíta in omnes voluntátes ejus.

2. The works of the LORD are great, \* sought out of all them that have pleasure therein.



3 Conféssi-o et magni-ficénti-a o-pus e-jus: \* et justí-ti-a ejus manet in sæculum scé-cu-li.

*His work is worthy to be praised and had in honour, \* and his righteousness endureth for ever.*

4. Memóriam fecit mirábilium suórum, miséricors et miserátor Dóminus: \* escam dedit timéntibus se.

4. The merciful and gracious LORD hath so done his marvellous works, \* that they ought to be had in remembrance.



5 Memor erit in sæculum testa-mén-ti su-i: \* virtútem óperum su-órum annunti-ábit pópu-lo su-o:

*He shall ever be mindful of his covenant, \* He hath showed his people the power of his works.*

6. Ut det illis hereditátem géntium: \* ópera mánuum ejus vérítas, et judícium.

6. He hath showed his people the power of his works, \* that he may give them the heritage of the heathen.



7 Fidé-li-a ómni-a mandáta e-jus: † confirmáta in sæculum sæculi, \* facta in veritáte et æ-qui-tá-te.

*The works of his hands are verity and judgment; † they stand fast for ever and ever, \* and are done in truth and equity.*

8. Redemptiōnem misit pópulo suo: \* mandávit in ætérnum testaméntum suum.

8. He sent redemption unto his people; \* he hath commanded his covenant for ever.

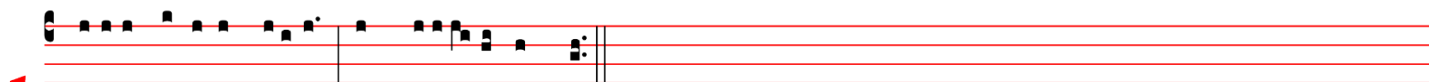


9 Sanctum, et terríbi-le **no**-men **e**-jus: \* iní-ti-um sapi-énti-æ ti-mor **Dó**-mí-ni.

Holy and reverend is his Name; \* the fear of the LORD is the beginning of wisdom.

10. Intelléctus bonus ómnibus faciéntibus eum: \* laudátio ejus manet in sæculum sæculi.

10. A good understanding have all they that do thereafter; his praise endureth for ever.



1 Glóri-a **Patri**, et **Fíli**-o, \* et **Spirítu**- i Sanc-to.

Glory be to the Father, and to the Son, \* and to the Holy Ghost.

12. Sicut erat in princípíio, et nunc, et semper, \* et in sæcula sæculórum. Amen.

12. As it was in the beginning, is now, and ever shall be, world without end. Amen.

*Antiphon.* Quando natus es \* ineffabíliter ex Virgine, tunc implétae sunt Scriptúre: sicut plúvia in vellus descendísti, ut saluum fáceres genus humánum: te laudámus Deus noster.

When thou wast born \* all ineffably of a Virgin, then were the Scriptures fulfilled; thou camest down like the dew upon the fleece of wool, to bring salvation unto all mankind; we praise thee, O our God.

## Third Antiphon and Psalm

*Cleric:* *Antiphon.* Rubum quem...

Psalm 111 (112). *Beatus vir.* Fourth tone.

*Rulers:*

*All:*

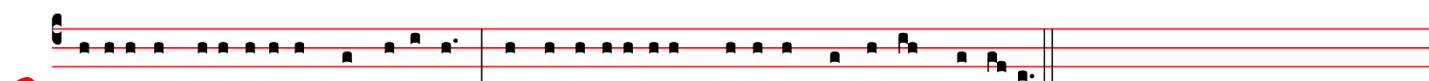


1 Be-átus vir, qui ti-met **Dó**-minum: \* in mandátis e-jus vo-let **ni**-mis.

Blessed is the man that feareth the LORD; \* he hath great delight in his commandments.

2. Potens in terra erit semen ejus: \* generátio rectórum benedicétur.

2. His seed shall be mighty upon earth; \* the generation of the faithful shall be blessed.



3 Gló-ri-a, et diví-ti-æ in do-mo **e**-jus: \* et justí-ti-a ejus manet in *sæ*-cu-lum **sæcu**-li.

Riches and plenteousness shall be in his house; \* and his righteousness endureth for ever.

4. Exórtum est in ténebris lumen rectis: \* miséricors, et miserátor, et justus.

4. Unto the godly there ariseth up light in the darkness; \* he is merciful, loving, and righteous.



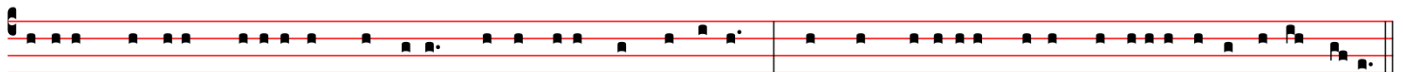
5 Jucúndus homo qui miserétur et cóm-modat, † dispónet sermónes su-os in ju-dí-ci-o: \* qui-a in ætérnum non com-movébi-tur.

A good man is merciful, and lendeth, † and will guide his words with discretion: \* for he shall never be moved.

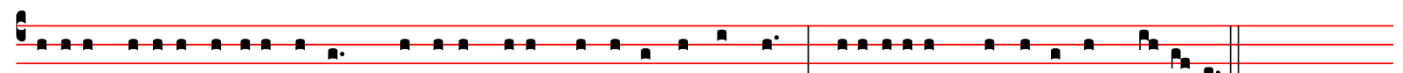
6. In memória æténa erit justus: \* ab auditióne mala non timébit.

6. The righteous shall be had in everlasting remembrance: \* he will not be afraid of any evil tidings.

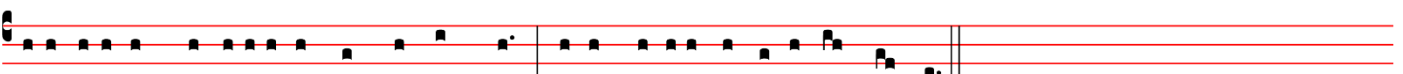


  
**7** Pa-rátum cor ejus speráre in Dó-mino, † confirmátum est cor e-jus: \* non commovébitur donec despíci-at in-i-mí-cos su- os.  
*His heart standeth fast, and believeth in the LORD, † his heart is stablished, and will not shrink: \* until he see his desire upon his enemies.*

**8.** Dispérsit, dedit paupéribus: justítia ejus manet in sæculum 8. *He hath dispersed abroad, and given to the poor: and his righteousness remaineth for ever; \* his horn shall be exalted with honour.*  
 sæculi, \* cornu ejus exaltábitur in glória.

  
**9** Peccátor vidébit, et irascé-tur, † déntibus su-is fremet et ta-bé-scet: \* desidéri-um pecca-tó-rum per-í-bit.  
*The ungodly shall see it, and it shall grieve him, † he shall gnash with his teeth, and consume away: \* the desire of the ungodly shall perish.*

**10.** Glória Patri, et Fílio, \* et Spirítui Sancto. 10. *Glory be to the Father, and to the Son, \* and to the Holy Ghost.*

  
**1** Sicut erat in princípi-o, et nunc, et sem-per, \* et in sácula sæ-cu-ló-rum. A-men.  
*As it was in the beginning, is now, and ever shall be, world without end. Amen.*

*Antiphon.* Rubum quem \* viderat Móyses incombústum, | *In the bush which \* Moses saw unconsumed, we recognize the*  
 conservátam agnóvimus tuam laudábilem virginitátem: Dei | *preservation of thy glorious virginity: holy Mother of God, intercede*  
 Génitrix, intercède pro nobis. | *for.*

After the third psalm four boys should, after getting permission from the rulers, go out to the vestry in order to put on albs with amices, two to bear the candles and the other two to carry the thuribles. —*Sarum Customary*

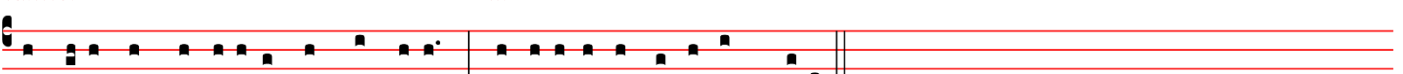
## Fourth Antiphon and Psalm

*Cleric: Antiphon.* Germinávit...


Psalm 129 (130). *De profundis*. Fourth tone.

*Rulers:*

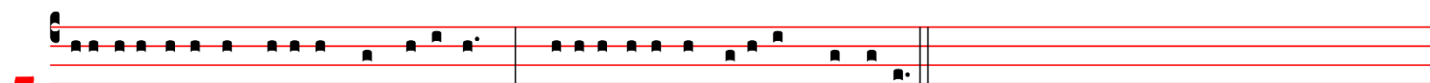
*All:*

  
**1** De profúndis clamávi ad te, Dó-mine: \* Dómine, exáu-di vo-cem me-am:  
*Out of the deep have I called unto thee, O LORD; \* Lord, hear my voice.*

**2.** Fiant aures tuæ intendéntes: \* in vocem deprecaciónis meæ. 2. *O let thine ears consider well \* the voice of my complaint.*

  
**3** Si iniquitátes observá-ve-ris, Dó-mine: \* Dómine, quis sus-ti-né-bit?  
*If thou, LORD, wilt be extreme to mark what is done amiss, \* O Lord, who may abide it?*

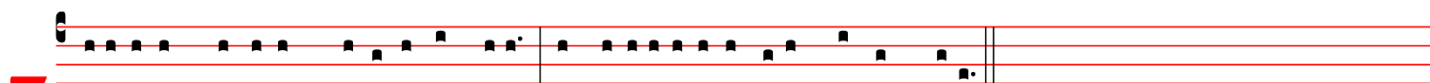
**4.** Quia apud te propitiátio est: \* et propter legem tuam 4. *For there is mercy with thee; \* therefore shalt thou be feared.*  
 sustinui te, Dómine.



5 Sustínu-it ánima me-a in *ver-bo* e-jus: \* sperávit ánima *me-a* in **Dómino**.

*I look for the LORD; my soul doth wait for him; \* in his word is my trust.*

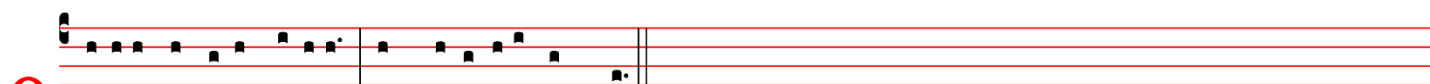
6. A custódia matutína usque ad noctem: \* speret Israë! in **Dómino**. 6. *My soul fleeth unto the Lord before the morning watch; \* I say, before the morning watch.*



7 Qui-a apud Dóminum *mi-se-ri-cór-di-a*: \* et copi-ósa apud *e-um* **re-démpti-o**.

*For with the LORD there is mercy, \* and with him is plenteous redemption.*

8. Et ipse rédimet Israë! : \* ex ómnibus iniquitátibus ejus. 8. *And he shall redeem Israel \* from all his sins.*



9 Gló-ri-a Pa-tri, et **Fí-li-o**, \* et Spi-rí-tu-i **Sanc-to**.

*Glory be to the Father, and to the Son, \* and to the Holy Ghost.*

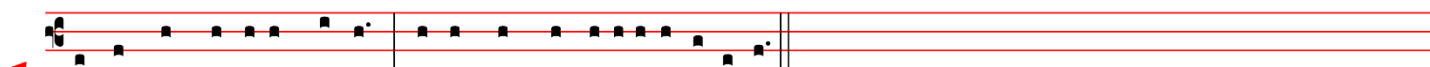
10. Sicut erat in princípíio, et nunc, et semper, \* et in sæcula sæculórum. Amen. 10. *As it was in the beginning, is now, and ever shall be, world without end. Amen.*

*Antiphon.* Germinávit \* radix Jesse, orta est stella ex Jacob: | *The Root of Jesse hath budded, \* the Star hath come out of Jacob:*  
Virgo péperit Salvatórem, te laudámus, Deus noster. | *the Virgin hath borne the Saviour; we praise thee, O our God.*

## Fifth Antiphon and Psalm

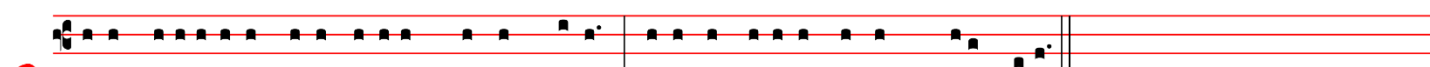
*Cleric: Antiphon.* Magnum...

Psalm 131 (132). *Memento, Domine.* Second tone.



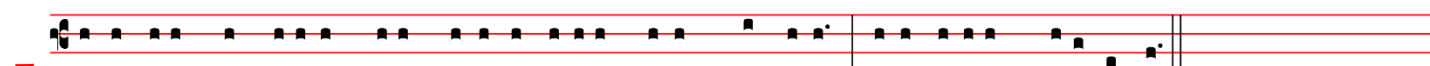
1 Me-mén-to, Dómine, **Da-vid**, \* et omnis mansu-etúdi-nis e-jus:  
*LORD, remember David, \* and all his trouble:*

2. Sicut jurávit Dómino, \* votum vovít Deo Jacob: 2. *How he sware unto the LORD, \* and vowed a vow unto the Almighty God of Jacob.*



3 Si intro-í-ero in tabernáculum domus **me-æ**, \* si ascéndero in lectum strati **me-i**:  
*I will not come within the tabernacle of mine house, \* nor climb up into my bed;*

4. Si dédero somnum óculis meis, \* et pálpebris meis 4. *I will not suffer mine eyes to sleep, nor mine eyelids to slumber; \* neither the temples of my head to take any rest.*



5 Et réqui-em tempóribus me-is: donec invéni-am locum **Dó-mino**, \* tabernáculum De-o **Ja-cob**.  
*Until I find out a place for the temple of the LORD; \* an habitation for the Mighty God of Jacob.*

6. Ecce audívimus eam in Ephrata: \* invénimus eam in campis silvæ. 6. Lo, we heard of the same at Ephratah, \* and found it in the wood.

7 Intro-íbimus in tabernáculum e-jus: \* adorábimus in loco, ubi stetérunt pe-des e-jus.  
We will go into his tabernacle, \* and fall low on our knees before his footstool.

8. Surge, Dómine, in réquiem tuam, \* tu et arca sanctificatiónis tuæ. 8. Arise, O LORD, into thy resting-place; \* thou, and the ark of thy strength.

9 Sacerdótes tu-i indu-ántur justí-ti-am: \* et sancti tu-i ex-súl-tent.  
Let thy priests be clothed with righteousness; \* and let thy saints sing with joyfulness.

10. Propter David, servum tuum: \* non avértas fáciem Christi tui. 10. For thy servant David's sake, \* turn not away the face of thine anointed.

1 Jurávit Dóminus David veritátem, et non frustrábitur e-am: \* de fructu ventris tu-i ponam super se-dem tu-am.  
The LORD hath made a faithful oath unto David, \* and he shall not shrink from it.

12. Si custodierint filii tui testaméntum meum: \* et testimónia mea hæc, quæ docébo eos. 12. If thy children will keep my covenant, \* and my testimonies that I shall teach them.

1 3 Et fí-li-i e-órum usque in sæ-culum: \* sedébunt super se-dem tu-am.  
Their children also shall sit \* upon thy throne for evermore.

14. Quóniam elégit Dóminus Sion: \* elégit eam in habitatióne sibi. 14. For the LORD hath chosen Sion to be an habitation for himself; \* he hath longed for her.

1 5 Hæc réqui-es me-a in sæculum sæ-culi: \* hic habitábo, quóni-am elé-gi e-am.  
This shall be my rest for ever: \* here will I dwell, for I have a delight therein.

16. Víduam ejus benedícens benedícam: \* páuperes ejus saturábo pánibus. 16. I will bless her victuals with increase, \* and will satisfy her poor with bread.

1 7 Sacerdótes ejus indu-am salu-tá-ri: \* et sancti ejus exsultati-óne ex-sul-tá-bunt.  
I will deck her priests with health, \* and her saints shall rejoice and sing.

18. Illuc prodúcam cornu David: \* parávi lucérnam Christo meo. 18. There shall I make the horn of David to flourish: \* I have ordained a lantern for mine anointed.

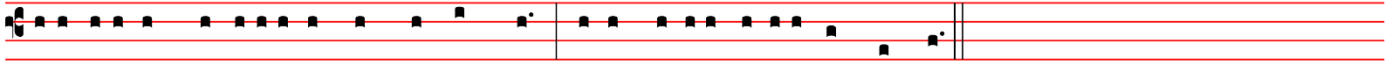


**1** 9 Inimicos ejus indu-am confusi-ó-ne: \* super ipsum autem efflorébit sancti-ficáti-o **me-a**.  
*As for his enemies, I shall clothe them with shame; \* but upon himself shall his crown flourish.*

## ALL STAND

20. Glória Patri, et Fílio, \* et Spirítui Sancto.

20. Glory be to the Father, and to the Son, \* and to the Holy Ghost.



**2** 1 Sicut erat in principi-o, et nunc, et **sem**-per, \* et in sæcula sæculó-rum. A-men.  
*As it was in the beginning, is now, and ever shall be, world without end. Amen.*

*Antiphon.* Magnum \* hereditátis mysterium: templum Dei factus est úterus néscentis virum, non est pollútus ex ea carnem assúmens: omnes gentes vénient dicéntes: Glória tibi, Dómine.

*Herein is a great mystery \* of heirship; the womb of her that knew not a man is become the temple of God; in taking of her flesh, He was not defiled; all nations shall come and say: Glory be to thee, O Lord.*


The Chapter is read in a high voice by the Officiating Priest, without changing place or vestment but facing the Altar, reading in the Tone of the Lesson.

## Chapter. (Malachi 3:1)

Ecce ego mitto ángelum meum qui preparábit viam ante fáciem meam: et statim véniet ad templum sanctum suum Dominátor quem vos quérítis, et ángelus testaménti quem vos vultis.

*Behold I send my angel, and he shall prepare the way before my face. And presently the Lord, whom you seek, and the angel of the testament, whom you desire, shall come to his temple.*

The Choir should respond thus.

**D**   
 e-o grá-ti-as.  
*Thanks be to God.*

## ALL SIT

Let the Rulers of the Choir begin the Responsory. The Responsory Verses should be sung by the same Rulers at the Choir Step in silken Copes.

[The Sarum Use and other medieval liturgies often answered the Scripture lessons of the Divine Office with a “responsory”, similar to the Gradual or Psalm that follows the first lesson of the Mass. As with the sequences and tropes added through the centuries by the medieval Church, these responsories fell out of use after the Council of Trent in the later 16<sup>th</sup> century.

This evening, the responsory is sung to an arrangement by Thomas Tallis for six voices. Some church choirs may sing this composition for Candlemas liturgies as an anthem (such as during the Offertory or holy Communion of a Mass), but never for its original purpose: to answer the Scripture lesson for the First Vespers of Candlemas.

Tallis served in the Chapel Royal as a composer for four English monarchs: Henry VIII, Edward VI, Mary I, and Elizabeth I. All of his liturgical compositions were written either for the Sarum Use or the Anglican *Book of Common Prayer*, depending on the religious policies of the reigning monarch. Tallis himself remained openly Catholic until his death: an incredible feat for such a turbulent era, especially for anyone serving the Tudor court. –Editor]



## Responsory. *Videte miraculum.*

Thomas Tallis (1505-1585). Rulers' verse and doxology in original Sarum chant.

Vidéte miráculum matris Dómini:  
concépit virgo virílis ignara consórtii.

† Stans oneráta nóbili ónere María.

‡ Et matrem se laetam cognóscit:  
quae se nescit uxórem.

V. Haec speciósus forma prae filiis hóminum  
castis concépit viscéribus: et benedícta in  
aetérnum Deum nobis proutulit et hóminem.

† Stans...

Glória Patri et Filio et Spirítui Sancto. ‡ Et...

*Behold the miracle of the mother of the Lord:*

*a virgin has conceived though she knows not a man,*

† *Mary, who stands laden with her noble burden;*

‡ *knowing not that she is a wife,  
she rejoices to be a mother.*

V. *She has conceived in her chaste womb one who is  
beautiful beyond the sons of men, and blessed for ever, she  
has brought forth God and man for us. † Mary...*

*Glory be to the Father and to the Son and to the Holy  
Ghost. ‡ Knowing...*

Two Rulers of the Choir Side begin the Hymn together, having first sought the Intonation from the Precentor.

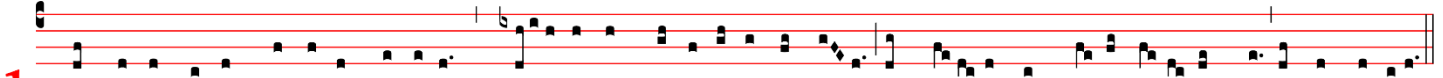
ALL STAND (TO THE END OF THE LITURGY)

## Hymn. *Quod chorus.*

Thomas Tallis (1505-1585). Odd-numbered verses in original Sarum chant. Lyrics by Rabanus Maurus (c.780-856).

Rulers:

All:

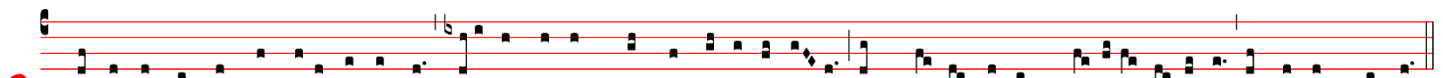


1 Quod cho-rus va-tum ve-ne-ran-dus o-lim \* Spi-ri-tu Sanc-to ce-ci-nit re-ple-tus: in De-i fac-tum ge-ni-tri-ce con-stat es-se Ma-ri-a.

*That which once the venerable choir of bards, filled with the Holy Spirit, sang, in God's mother becomes evident, who is Mary.*

2. Haec Deum caeli Dominumque terrae  
virgo concepit peperitque virgo,  
atque post partum meruit manere  
inviolata.

2. *This God of heaven and Lord of earth  
as a virgin she conceived and bore.  
And after birth she deserved to remain  
a virgin.*



3 Quem sen-ex jus-tus Sy-me-on in ul-nis, in do-mo sump-sit Do-mi-ni ga-vi-sus: ob quod op-ta-tum me-ru-it vi-de-re Lu-mi-ne Chris-tum.

*Whom the righteous old man, Simeon, took in his arms, glad in the house of the Lord, for he had deserved to see his desire, the light of  
Christ.*

4. Tu libens votis, petimus, precantes,  
Regis aeterni genetrix, faveto,  
Clara quae celsi retinens olympi  
Regni petisti.

4. *We petitioners gladly ask you in prayer,  
mother of the eternal King,  
you who longed for the bright realm  
of eternal Olympus.*



5 Sit De-o nos-tro de-cus et po-tes-tas, sit laus per-pes sit ho-nor pe-ren-nis: qui sum-ma cae-li re-si-dens in ar-ce Tri-nus et U-nus. A-men.

*Glory and power be to our God, perpetual praise and honour, who dwells in heaven's high palace, Three in One. Amen.*

While the Hymn is sung let the two boys who attend to the Thuribles offer two silken Copes to the chief Priest, who sends one of the Copes across to another Priest, of his choice, for that Priest to cense the Altar.

After the Hymn is finished, two boys in Surplices at the Choir Step should sing.

**Versicle.** (Luke 2:26)

V. Respónsum accépit Symeon: a Spiritus sanctó.

V. It was revealed unto Simeon: by the Holy Ghost.

Let the Choir respond privately this way.

R. Non visúrum se mortem nisi vidéret Christum Dómini.

R. That he should not see death, before he had seen the Lord's Christ.

A more senior person from the Choir side should begin the Antiphon on the *Magnificat*. Let the whole Antiphon be sung before the *Magnificat*. is intoned.

*Antiphon.* Homo erat \* in te Hierusalem cui nomen Symeon, homo iste justus timorátus expectábat redemptiónem Israel: et Spiritusánctus erat in eo.

There was a man \* in Jerusalem, whose name was Simeon, and the same man was just and devout, waiting for the consolation of Israel: and the Holy Ghost was upon him.

After which the Ruler of the Choir should intone the *Magnificat*.

[The final portion of Vespers is always the Gospel canticle known as the *Magnificat*: a feature which survived into the Anglican *Book of Common Prayer's* order for Evensong and continues to be prayed daily in modern orders of the *Liturgy of the Hours*. From the dawn of polyphony to the 20<sup>th</sup> century, many composers distinguished themselves with elaborate musical arrangements of the *Magnificat*. These compositions were extended to allow for the elaborate ceremonies for incensing the high altar and all the persons of the choir. In the Sarum Use, not only the high altar, but also the side altars of the chancel were incensed on greater feast days.

This evening, the Canticle of Mary is sung to an arrangement for six voices by Robert White: a composer who came of age during the reign of Queen Mary I. His *Magnificat*, written during the brief restoration of the Sarum Use, is as evocative of White's own youth and the joy felt by many Catholics during the Marian period as the rejoicing sung of by the queen's namesake in the Canticle itself.

White was appointed organist and choirmaster of Westminster Abbey in 1570. He and his family tragically died of plague in 1574. Some manuscripts of his work contain the following dedication: "Thou, O White, greatest glory of our muses, dost perish, but thy muse endureth for ever." –Editor]

## The Canticle of Our Lady. *Magnificat*. (Luke 1:46-55)

Robert White (c.1538-1574). In alternation with original Sarum chant.

Magníficat ✠ \* ánima mea Dóminum.

Et exultávit spíritus meus : \* in Deo salutáre meo.

Quia respéxit humilitátem ancílle sue : \* ecce enim ex hoc beátam me dicent omnes generatióes.

Quia fecit michi magna qui potens est : \* et sanctum nomen ejus.

My soul doth magnify the Lord.

And my spirit hath rejoiced \* in God my Savior.

For he hath regarded the lowliness of his handmaiden; \* for behold from henceforth all generations shall call me blessed.

For he that is mighty hath magnified me, \* and holy is his Name.

Et misericórdia ejus a progénie in progénies : \*  
timéntibus eum.

Fecit poténtiam in bráchio suo : \* dispérsit  
supérbos mente cordis sui.

Depósuit poténtes de sede : \* et exaltávit  
húmiles.

Esuriéntes implévit bonis : \* et dívites dimísit  
inánes.

Suscépit Israel púerum suum : \* recordátus  
misericórdie sue.

Sicut locútus est ad patres nostros : \* Abraham  
et sémini ejus in sécula.

Glória Patri et Filio : \* et Spirítui Sancto.

Sicut erat in princípío, et nunc et semper : \* et  
in sécula seculórum. Amen.

*And his mercy is on them that fear him \* throughout  
all generations.*

*He hath showed strength with his arm; \* he hath  
scattered the proud in the imagination of their hearts.*

*He hath put down the mighty from their seat, \* and  
hath exalted the humble and meek.*

*He hath filled the hungry with good things, \* and the  
rich he hath sent empty away.*

*He remembering his mercy hath holpen his servant  
Israel, \*as he promised to our forefathers, Abraham  
and his seed for ever.*

*Glory to the Father, and to the Son, and to the Holy  
Ghost: \* as it was in the beginning, is now, and ever  
shall be, world without end. Amen.*

*Antiphon.* Homo erat \* in te Hierusalem cui nomen Symeon,  
homo iste justus timorátus expectábat redemptiónem Israel:  
et Spiritusánctus erat in eo.

*There was a man \* in Jerusalem, whose name was Simeon, and the  
same man was just and devout, waiting for the consolation of Israel:  
and the Holy Ghost was upon him.*

[The following passage is a directive from the *Sarum Customary*, explaining how the rites of incensation were carried out at Salisbury Cathedral. Tonight's celebration has adapted them to the structure of St. Patrick's Church, as all priests who followed the Sarum Use did according to the architecture of their own parish churches. –Editor]

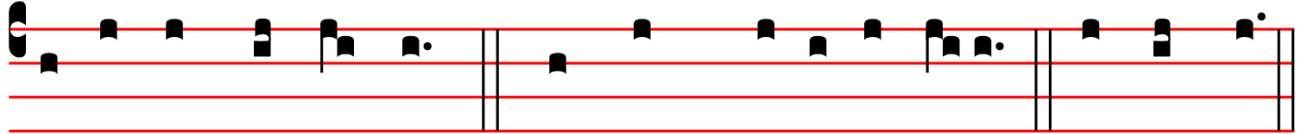
After the start of the antiphon upon the psalm *Magnificat*, the officiant should proceed with another priest next below him in rank (once the principal priest has placed incense in his own thurible at the choir step) to cense the altar with two thuribles of which one should be attended to by the duty boy for the week, the other by another boy at the discretion of the sacristan. And so after genuflecting before the altar they should kiss the altar step: then they should rise and cense the altar, first in the middle, then on either side of the principal priest on the right-hand side and third, in the middle: after that the image of the patron saint of the Church.

Then the more senior priest should go round the altar censing it: while the second stands on the north side of the altar, afterwards they should both cense together on each side with the principal priest on the south side. And the second priest on the north side as previously stated. The senior priest should also leave through the north presbytery door to cense the other altars around the presbytery, with a procession of one candlebearer, one thurifer and a sacristan carrying a rod in his hand leading the procession, first to the altar of St Mark and second to the altar of St Katherine, thence to the altar of the apostles and last to the altar of All Saints which is called "*Salve* (Hail)". The second priest should go in the aforementioned way through the south presbytery door with the other candlebearer and with the other thurifer, first to the altar of St Nicholas, thence to the altar of St Mary Magdalene, finally to the altar of St Stephen.

Then the boys should cense the rulers of the choir with the thuribles, beginning with the principal rulers: afterwards one of them should cense the upper step on the dean's side, beginning with the dean himself or with the stall next to his, if he is absent: after that the second forms and the first forms in the same order: and the other boy should cense the upper step on the precentor's side in the same way. –*Sarum Customary*

While the Antiphon that follows the Psalm *Magnificat*. is being sung, the Priest should approach the Choir Step, and let the Hebdomadary Book-boy, wearing a Surplice, present the Book to him, with a light, with Taperers standing nearby, and then the Officiating Priest should begin thus.

Let the Choir respond. The Priest.



**D** ómi-nus vo-bís-cum. *R.* Et cum spí-ri-tu tu-o. *V.* O-ré-mus.  
*V. The Lord be with you. R. And with thy spirit. V. Let us pray.*

**Collect.** (of the Purification of Blessed Mary)

Omnípotens sempitérne Deus majestátem tuam súpplices exorámus: ut sicut unigénitus Fílius tuus hodiérna die cum nostre carnis substántia in templo est presentátus, ita nos fácias purificátis tibi méntibus presentári. Per eúndem Dóminum nostrum Jesum Christum, Fílium tuum: Qui tecum vivit et regnat in unitáte Spíritus Sancti Deus:

*Almighty and eternal God, we humbly beseech thy majesty that, as thine only-begotten Son was this day presented in the temple in the substance of our flesh, so thou wouldst grant that we, too, with purified hearts, may be presented unto thee. Through the same Jesus Christ thy Son our Lord, who liveth and reigneth with thee, in the unity of the Holy Ghost, ever one God:*

Ending this way.

Let the Choir respond.



**P** er omni-a sæcula sæcu-lo-rum. *R.* A-men.  
*... world without end. R. Amen.*

The Priest.

The Choir.



**D** ómi-nus vo-bís-cum. *R.* Et cum spí-ri-tu tu-o.  
*V. The Lord be with you. R. And with thy spirit.*

When the Prayer is finished, the *Benedicamus Domino*. is sung this way.

*V. Benedicámus Dómino.*

*V. Let us bless the Lord.*

[The Choir does not sing the response, *Deo gratias* ("Thanks be to God") but rather says it secretly; the organ may supply the response. It is theorized that the cantors used this opportunity to sing virtuosic improvisations of the dismissal that the rest of the Choir would not be able to imitate in reply.]



[On certain days, the Officiating Priest adds a memorial prayer to the end of Vespers. Tonight, the Priest recites the Collect for the Third Sunday after the Octave of the Epiphany, which has been superseded this year by the feast of the Purification, in silence. At Salisbury Cathedral, Vespers was typically followed immediately by Vespers of the Little Office of Our Lady, or by Compline (the hour of Night Prayer). The first *Book of Common Prayer* conjoined elements of Vespers and Compline together into a single order which is still popularly known as “Evensong”. –Editor]

**Collect.** (of the Third Sunday after the Octave of the Epiphany, said privately)

Oremus. Omnípotens sempitérne Deus infirmítatem nostrum propícíus réspice: atque ad protegéndum nos déxteram tue majestátis exténde. Per Dóminum...	Let us pray. Almighty and eternal God, graciously look upon our weakness: and stretch forth the right hand of thy majesty to protect us. Through our Lord...
--	---

All the choir and clergy make a profound bow to the altar at once and exit the church.

Please be seated for the organ postlude. While the choir and clergy stand for a group photograph on the front steps of the church, ushers will take up a freewill offering to defray the costs of bringing this Vespers together. Your generosity will allow more solemn liturgies to take place in the future.

Organ Recessional & Postlude: *Improvisation sur le 'Te Deum'*

Charles Tournemire (1870-1939)

## ABOUT THE ORGAN MUSIC

*The following information was written by our organist, Clara Gerdes.*

Charles Tournemire (1870-1937), one of the youngest and last pupils of César Franck, served as the organist at the Basilique Ste-Clotilde in Paris for most of his life. Incredibly, he published more organ music during his lifetime than even J.S. Bach, but he remains relatively unknown today. His magnum opus, *L'Orgue Mystique* (written 1927-1932), is a collection of fifty-two five-movement organ suites which paraphrase the chants of the Office and Mass for the Sundays and major feasts of the entire liturgical year (omitting most of Advent and Lent). The work as a whole manifests Tournemire's Catholic faith, his introspective personality, and deep familiarity with the chants of Solesmes (one of the major sources is the landmark 1908 *Graduale Romanum*). The movements of each suite, which could have served as organ preludes to the various chants at High Mass, include an *Introit*, *Offertoire*, *Elevation*, *Communion* and some sort of exit piece or *Pièce Terminale*. Each movement paraphrases the mass proper to which it is specifically attached except for the *Elevation* (which Tournemire would have played during the Canon of the Mass) and the *Pièce Terminale*, which both draw on a wider variety of source chant. This liturgy features the *Introit*, *Offertoire* and *Pièce Terminale* from the suite *La Purification de la Sainte-Vierge*. The *Introit* draws upon the *Suscepimus Deus*; the *Offertoire* on *Diffusa est Gratia*; and the exit piece, in this case called *Diptyche*, offers a meditation on the Vespers antiphon *Lumen ad Revelationem* and the Candlemas procession hymn *Adorna Thalamum*.

In 1931, Tournemire recorded an improvisation based on the *Te Deum* chant at Ste-Clotilde, using a phonograph, as part of a larger project for the Polydor record label for which he also performed organ works by Franck and created improvisations based upon other chant themes including the *Victimae Paschali*. Between 1956 and 1958, his former student Maurice Durufle (1902-1986) took the 78rpm discs and reconstructed (rather than exactly transcribing) what he heard, resulting in the work which serves as postlude to tonight's liturgy. It is an unusual example of teacher-student collaboration which bears the marks of both composers' unique musical languages.

Jean Langlais (1907-1991) was one of Tournemire's students and his successor at Ste-Clotilde. The *Suite Médiévale* (1947) is also an “organ mass” in the vein of Tournemire, although its movements are not tied so closely to the liturgy. *Acclamations* features the chant hymn *Christus Vincit* in the pedal part.

## ABOUT THE CLERGY

**Father Jason Catania** currently serves as Pastor of St. Barnabas Church, Omaha, Nebraska: a parish in the Personal Ordinariate of the Chair of St. Peter, which was established by Pope Benedict XVI in 2012 under the provisions of *Anglicanorum Coetibus*. An Episcopal priest for 11 years, Father Catania was the last Episcopal rector of Mount Calvary Church, Baltimore and led that congregation into full communion with the Catholic Church in 2012. Among the first priests ordained for the Ordinariate of the Chair of St. Peter, he served Ordinariate and diocesan communities in Kitchener, Ontario and Rochester, New York before being assigned to Omaha in 2016. At Saint Barnabas, Father Catania has overseen a major renovation and expansion of the church, the consecration of the building, and its establishment as the Ordinariate's eleventh parish. He serves on the Ordinariate's Vocations team and the hymnal committee, and was the principal editor of *Divine Worship: Pastoral Care of the Sick and Dying*, recently approved by Pope Francis and soon to be published by the Catholic Truth Society.



**Father Robert C. Pasley, KCHS**, serves as Rector of Mater Ecclesiae Chapel in Berlin, New Jersey: the first diocesan parish devoted entirely to the traditional Latin rite in the United States since the Second Vatican Council. He is also the Chaplain of the Church Music Association of America and has been one of the leading supporters among the clergy for the restoration of traditional sacred music in the east coast. Father Pasley celebrates the annual solemn Mass of thanksgiving on the feast of the Assumption, which typically fills the Cathedral Basilica of Ss. Peter & Paul to capacity and features some of the greatest orchestral settings ever written for the sacred liturgy.



# the DURANDUS INSTITUTE for Sacred Liturgy & Music

The principal organizers of tonight's Sarum Vespers are presently developing a new apostolate with the mission of continuing the work which made this liturgy possible. The Durandus Institute for Sacred Liturgy & Music will strive to evangelize through beauty: not only for special events through the year, but also by providing workshops or consultations for parishes or other local groups in the Philadelphia metropolitan and surrounding regions. The institute takes its name from Guillaume Durand (c.1230-1296), also known as Durandus: a medieval French bishop and liturgical author. His most important liturgical work was the *Rationale divinarum officiorum*, a treatise on the symbolism and spiritual significance of church architecture and ceremonies of the Mass and Divine Office. The *Rationale* was among the first books reproduced by Gutenberg or his associates after the invention of the printing press.



**James Griffin** is an instituted acolyte at St. John the Baptist Church in Bridgeport, Pennsylvania; the Ordinariate of the Chair of St. Peter's apostolate for the Philadelphia region. He is a Knight of the Order of Malta and exercises a number of liturgical ministries: ceremoniar for the Order of Malta's Philadelphia Area (American Association), precentor of *Schola Cantorum Philadelphiensis* (a men's choir of Gregorian chanters), and scholamaster for the Traditional Latin Mass Community of Berks County. He has been known for offering his reflections on medieval history, liturgy, and their applications on an informal basis through his blog, "Modern Medievalism". Mr. Griffin earned his bachelor's degree in history at the University of Texas at San Antonio while serving in the US Army Reserve. He has worked as executive director for the Sarum Vespers project, and now, the Durandus Institute.



**Peter Carter** is the Director of Sacred Music at St. John the Baptist Catholic Church in Allentown, New Jersey. Mr. Carter received his M.M. in organ performance at Westminster Choir College. He regularly gives clinics on sacred music around the country and assists with the music of a number of international Catholic conferences such as the CMAA Colloquium, *Sacra Liturgia*, and *Pro Civitate Dei*. He is the co-host of *Square Notes: The Sacred Music Podcast*, where he recently interviewed Robert Cardinal Sarah.



**Luke Majewski** is a recent graduate of history from Rowan University, and has served as Assistant Director of the Sarum Vespers project and the functional master of ceremonies for the liturgy. A longtime member and schola chanter for Mater Ecclesiae Chapel in Berlin, New Jersey, he credits the many years of formation provided by the beautiful liturgies celebrated there as having prepared him to undertake the coordination of a project of this magnitude.

## **ACKNOWLEDGEMENTS**

We give thanks, first of all, to Father George Schommer, O. P., all the Blackfriars at St. Patrick's Church, and Dr. Sean O'Connor (Director of Music) for hosting us at their magnificent church.

### **Our Principal Sponsors**

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### **Churches that have supplied material needs:**

S. Clement's Church – Appletree Street, Philadelphia, PA

St. John the Baptist Church – Bridgeport, PA

### **We also thank the following individuals who have contributed:**

Joseph Blake  
Christopher Gallagher

Mark Kelly  
Stephen Lybrand  
and John Woznisky

Lawrence Reilly  
Thomas Tonelli

and members of Juventutem Philadelphia who served as volunteers for this liturgy.

### **Upcoming events of interest:**

The Officiant of tonight's liturgy, Father Jason Catania, will preach tomorrow for the Candlemas Day Mass (in the Ordinariate Use) at St. John the Baptist Church, Bridgeport at 10am. Address: 502 Ford St, Bridgeport, PA 19405

At St. Patrick's Church: Father Timothy Danaher, O.P. is offering a series of night classes titled "The Dark Ages: A Review of Medieval Christianity". The series runs Monday nights at 7pm on February 3, 10, 17, and 24 in the Parish Hall.

A follow-up lecture on the Sarum Use and the medieval English church will be given by James Griffin at Ivy Hall on Friday, March 20 at 7:30pm. Please check [www.iiculture.org](http://www.iiculture.org) for registration details as they develop.